

SECOND EDITION.

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# The Widow of Naim

## a Sacred Cantata

Composed by

Alfred J. Caldicott

MUS. BAC. CANTAB.

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*First performed at the Festival of the Three Choirs, held at Worcester, Sep. 7<sup>th</sup> 1881.*

*Ent. Sta. Hall.*

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716144 State Jiles Chamberlain



# THE WIDOW OF NAIN.

## THE SHADOW OF DEATH.—HOPE.—RESURRECTION.

### THE SHADOW OF DEATH.

#### THE HOUSE OF MOURNING AT NAIN.

##### No. 1.—OVERTURE.

##### No. 2.—CHORUS.

*Mourners and Minstrels.*

Man goeth to his long home,  
And the mourners go about the streets.

*Soprano Solo and Chorus.*

Or ever the silver cord be loosed,  
Or the golden bowl be broken,  
Or the pitcher be broken at the fountain,  
Or the wheel be broken at the cistern,  
Then shall the dust return to the earth as it  
was,  
And the spirit shall return unto God Who  
gave it.

*Ecclesiastes xii. 5—7.*

##### No. 3.—CONTRALTO SOLO.

##### RECITATIVE.

Why is thy countenance sad,  
Why is thy soul cast down?  
This is none other than sorrow of heart.  
*Nehemiah ii. 2.*

##### ARIA.

When swells the sorrow-laden breast  
And bitter tears of anguish flow,  
When human hearts sink down oppress'd,  
Or chastening hath bow'd us low;  
There cometh One to bring relief,  
Whose heart is touch'd by all our grief,  
Whose pitying eye will never cease  
To watch o'er thee, and bring thee peace  
And rest in heaven.

In every pang that rends the heart,  
The Man of Sorrows beareth part,  
To Whom, with weary cry of pain,  
None ever came who came in vain!  
In sympathy with all thy grief  
He cometh now, to bring relief,  
Whose pitying eye will never cease  
To watch o'er thee, and bring thee peace  
And rest in heaven.

##### No. 4.—TENOR SOLO.

*The Narrator.*

And it came to pass that Jesus went into a  
city called Nain;  
And many of His disciples went with Him,  
And also much people.  
Now when He came nigh to the gate of the city  
Behold! there was a dead man carried out—  
The only son of his mother, and she was a  
widow;  
And much people of the city was with her.  
*St. Luke vii. 11.*

##### BASS SOLO.

*Minstrel.*

Weep not for the dead, neither lament nor  
bemoan him,  
For thy dead men shall live—Yea they shall  
arise from the dead.  
Pour out thy prayer to the Lord  
While His chastening is upon thee.

If ye turn to the Lord with fasting and prayer,  
And humble your souls before Him,  
He will turn unto you in compassion and love  
If with contrite hearts ye implore Him.

For the Lord is gracious and merciful,  
Long-suffering, and of great loving-kindness.  
*Jeremiah xvi.; Isaiah xxvi.*

##### No. 5.—CHORUS.

In Rama was there a voice heard,  
Rachel weeping for her children,  
And would not be comforted  
Because they are not.  
*St. Matthew ii. 18.*

### HOPE.

##### No. 6.—SOPRANO SOLO.

*The Widow.*

I shall see him, but not now;  
I shall behold him, but not nigh;  
*Numbers xxiv. 17.*  
For I shall go to him, but he shall not return  
to me. *2 Samuel xii. 23.*  
If I am bereaved, I am bereaved:  
*Genesis xliii. 14.*  
But my soul shall rest in hope, for  
I shall go to him, but he shall not return to me.

## No. 7.—THE MARCH.

*Procession of Mourners and Minstrels.*

## No. 8.—TENOR RECITATIVE.

*The Narrator.*

And when the Lord saw her,  
 He had compassion upon her,  
 And said unto her, Weep not.  
*St. Luke vii.*

## No. 9.—TRIO.

*Soprano, Contralto, and Tenor (in Canon).*

Weep not, O daughter,  
 For He shall sustain thee,  
 And wipe away all tears from thine eyes.  
 Thou hast found trouble and heaviness;  
 But the Lord will deliver thy soul.  
 Weep not, weep not.

No. 10.—QUARTET AND CHORUS  
(unaccompanied).

They that sow in tears  
 Shall reap in joy.  
*Psalm cxxvi. 6.*

## RESURRECTION AND LIFE.

## No. 11.—CHORAL RECITATIVE.

*Tenors and Basses.*

And Jesus came and touched the bier,  
 And they that bare him stood still.

## RECITATIVE.

*Narrator.*

And Jesus said, Young man, I say unto thee,  
 Arise!

## CHORUS.

And he that was dead sat up and began to  
 speak;

*Narrator.*

And Jesus delivered him unto his mother.  
*St. Luke vii.*

## No. 12.—CHORUS.

How merciful, how wonderful, how marvellous  
 this power,  
 That raiseth from the dead and bringeth back  
 to life!

## No. 13.—QUARTET AND CHORUS.

"God hath visited His people."  
*St. Luke vii. 16.*

## No. 14.—CHORALE (in Canon).

Thou art the Way, the Truth, the Life:  
 Grant us, O Lord, that Way to know,  
 That Truth to keep, that Life to win,  
 Whose joys, O Lord, eternal flow.

## No. 15.—SOPRANO SOLO.

*The Widow.*

What reward shall I give unto Thee, O Lord,  
 For all Thy mercies unto me?  
 What shall I offer unto Thee  
 For Thy great mercies unto me?  
 My soul shall magnify the Lord,  
 And my spirit shall rejoice in God my Saviour,  
*St. Luke i. 46.*

In Whose hand is the soul of every living thing,  
 And the breath of all mankind.  
 For Thou hast granted me life and favour,  
 And Thy visitation hath preserved my spirit.  
 Shall I give my first-born for my sin  
 And for my transgressions?  
 What shall I offer to the Lord?  
*Job xii. 10.*

## No. 16.—DUET.

*Contralto and Tenor.*

A loving and a contrite heart  
 Thou shalt offer to the Lord:  
 For He hath shewn to thee great mercy,  
 And hath caused thee to sing for joy.  
 Receive not His grace in vain;  
 Hath He not heard thee and hath succoured  
 thee  
 In the day of thy salvation?  
*2 Cor. vi. 1, 2.*

By the sadness of thy countenance  
 Thy heart is made better,  
*Ecclesiastes vii. 3.*

Therefore shalt thou love and serve Him.  
 A loving and a contrite heart  
 Thou shalt offer to the Lord;  
 For this thy son was dead and is alive again,  
 He was lost to thee, but now is found.  
*St. Luke xv. 24.*

## No. 17.—FINAL CHORUS AND FUGUE.

O Lord of Heaven, to Thee we raise  
 A song of thanks, a song of praise.

A great and mighty Prophet is risen among  
 us—  
*St. Luke vii. 16.*

He maketh the blind to see,  
 And giveth hearing to the deaf;  
 He causeth the lame to walk,  
 And He raiseth from the dead.

*St. Luke vii. 22.*

A great and mighty Prophet is risen among  
 us—  
 For God hath visited His people.

# THE WIDOW OF NAIN.

## Nº 1. OVERTURE.

(THE SHADOW OF DEATH.—HOPE.—RESURRECTION.)

Alfred J. Caldicott.  
Mus. Bac. Cantab.

*Largo.* ♩ = 60.

Cello & Fag. *pp* *cresc.* *dim.* *pp*

Str. *pp*

*Legato.*

Wind & Str. *Clar. cresc.* *dim.* *ritard.*

*Allegro molto. ♩ = 100.*

*pp*  
Str.

*cresc.* Wind *pp*

Fag.

*cresc.* Fag. *p* *cresc.*



First system of a musical score. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, marked with a *Tutti* instruction. The left staff (bass clef) provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *ff* (fortissimo).

Second system of the musical score. The right staff continues the melodic development. The left staff includes a *Fag.* (Bassoon) part. Dynamics include *ff* (fortissimo).

Third system of the musical score. The right staff features a *Str.* (String) part. The left staff continues the harmonic accompaniment. Dynamics include *p* (piano).

Fourth system of the musical score. The right staff continues the melodic line. The left staff includes a *CRSC.* (Crescendo) marking. Dynamics include *f* (forte).

Fifth system of the musical score. The right staff includes a *Clar. & Fag.* (Clarinet and Bassoon) part. The left staff includes a *dim.* (diminuendo) marking. Dynamics include *p* (piano).

Sixth system of the musical score. The right staff continues the melodic line. The left staff includes a *CRSC.* (Crescendo) marking. Dynamics include *f* (forte).

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with a piano (*p*) dynamic marking.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a crescendo (*CRSC.*) marking.

Third system of musical notation. The upper staff has a piano (*p*) dynamic marking. The lower staff includes a crescendo (*CRSC.*) marking and a section labeled "Wind" with a key signature change to B-flat major.

Fourth system of musical notation. The upper staff has a fortissimo (*ff*) dynamic marking and a "Tutti" instruction. The lower staff includes a decrescendo (*dim.*) marking.

Fifth system of musical notation. The upper staff is marked "Str." (Strings). The lower staff includes a crescendo (*CRSC.*) marking and a fortissimo (*ff*) dynamic marking. A "Tutti" instruction is placed below the system.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff includes a fortissimo (*ff*) dynamic marking and a decrescendo (*dim.*) marking. The section is labeled "Tromboni" (Trombones).

First system of musical notation, piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving lines. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. The top staff is for Oboi, and the bottom staff is for Tromboni. Both parts feature a rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and *dim.* (diminuendo).

Third system of musical notation, piano accompaniment. The right hand continues the melodic development. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *Str.* (string).

Fourth system of musical notation. The top staff is for Tutti, and the bottom staff is for Str. (string). The Tutti part features a fast, rhythmic pattern. Dynamic markings include *furiosa* (furious), *ff* (fortissimo), and *dim. p* (diminuendo piano).

Fifth system of musical notation. The top staff is for Str. (string), and the bottom staff is for Wind. The Str. part features a melodic line. Dynamic markings include *pp Cor.* (pianissimo Cor.) and *p* (piano).

Sixth system of musical notation. The top staff is for Str. (string), and the bottom staff is for piano accompaniment. The Str. part features a melodic line. Dynamic marking includes *Str.* (string).



First system of musical notation, measures 1-4. Treble and bass staves with a key signature of one sharp (F#). Measure 2 contains the instruction *Cresc.*

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 7 contains the instruction *Fag. & Bassi*. Measure 8 contains the instruction *ff* and a 'G' time signature change.

Third system of musical notation, measures 9-12. Treble and bass staves with various musical notations including slurs and accents.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measures 13 and 14 contain the instruction *fz*. Measures 15 and 16 contain the instruction *fz* and 's' markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 contains the instruction *fz*. Measures 18 and 19 contain the instruction *fz* and 's' markings.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measure 21 contains the instruction *ff*. Measure 22 contains the instruction *ff.*. Measure 23 contains the instruction *Cor. ritard. dim.*. Measure 24 contains the instruction *pp* and *Str.*.

Cor. &amp; Fag.

attacca

Nº 2. CHORUS (With Canon 2 in 1.) and SOPRANO SOLO.  
MAN GOETH TO HIS LONG HOME.

(The house of mourning at Nain. Chorus of Mourners and Minstrels.)

Largo. ♩ = 52.

Piano introduction for the chorus. The music is in G major, 2/4 time, and marked 'Largo. ♩ = 52'. It features a piano (p) and a cello (Cello) part. The piano part consists of chords, while the cello part has a melodic line. Dynamics include piano (p), crescendo (CRES.), and forte (f).

Vocal staves for Soprano, Alto, Tenor I, Tenor II, and Bass. The Soprano part begins with a solo line. The other parts enter in a canon. The lyrics are: "Man goeth to his long home, Man go - eth Man goeth to his long home, to Man goeth to Man go - eth to". Dynamics include piano (p) and mezzo-forte (mf).

Continuation of the vocal staves. The lyrics are: "man go-eth to his long home, man go-eth to his long home, and the man go - eth, his long home, man go-eth to his long home, to his long home, man goeth to his long home, man go - eth to his long home, man go-eth to". Dynamics include mezzo-forte (mf) and crescendo (CRES.).

mourn-ers go a - bout the streets, a - bout the streets,  
 man go-eth to his long home, and the mourn-ers go a -  
 his long home, and the mourn-ers go a - bout the streets,  
 his long home, and the mourners go a - bout the streets, a - bout the  
 his long home, man goeth to

man go-eth to his long home, man goeth to  
 - bout the streets, the mourners go a - bout, a - bout the streets, man goeth to  
 go a - bout the streets, and the mourners a-bout the streets,  
 streets,  
 his long home, and the mourners thro' the streets, man goeth to

his long home, and the mourn-ers go a - bout the streets,  
 his long home, man goeth to his long home, to  
 man goeth to his long home, and the mourn-ers go, they  
 his long home, man goeth to his long home, and the mourn-ers go a - bout the  
 man goeth to his, to his long home, man goeth to

Canon at the 7<sup>th</sup> below.*CRFSC.*

man go-eth to his long home, man goeth to his long home,  
his long home, and the mourners go a - bout the streets, man goeth to  
go a - bout the streets, — man goeth to his long home,  
streets, man goeth to his long home, man goeth to  
his long home, to his long home, man goeth to his long home,

man go-eth to his long home, and the mourn-ers thro' the streets,  
his long home, to his long home, to — his long home, man go-eth to  
man go - eth to his long home, to — his long home,  
his long home, man go - eth to his long home, and the mourn-ers thro' the  
man go-eth to his long home,

man go-eth to his long home, to — his long home,  
his long home, man go-eth to his long home, and the  
man go - eth to his long home, man go - eth to his long home.  
streets, man go - eth to his long home, to —  
man go-eth to his long home,



## SOPRANO SOLO.

Or ev - er the sil - ver  
man go - eth.  
mourn-ers go a - bout the streets. they go a - bout the streets.  
go - eth, man go - eth to his long home.  
his long home, man go - eth.  
go - - - eth to his long home.

*CRSC.*  
cord — be loos - ed, or the gold - en bowl be bro - ken,  
or the pitch - er be bro - ken at the fount - ain, or the wheel be

bro - ken at the cis - tern. Then shall the dust re - turn to the earth as it was, and the

*p* *rit.* *accel.*  
bro - ken at the cis - tern. Then shall the dust re - turn to the earth as it was, and the

*CRESC.*

spi - rit shall re - turn un - to God, un-to

The

The

The

The

The

The

*CRESC.*

*f*

*rit. dim.* *a tempo*

God who gave it.

*rit.* *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

*dim.* *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

*rit.* *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

*rit.* *p*

spi - rit shall re - turn. Man go-eth to his long home,

*rit.* *p*

spi - rit shall re - turn. For man go-eth to his long home,

*rit. dim.* *p* *a tempo*

Man go-eth to his long home, and the spi-rit shall re - turn, —  
*cresc.* or the gold-en bowl be bro - ken, or ev - er the pitcher be bro-ken at the fount - ain,  
*cresc.* or the gold-en bowl be bro - ken, or ev - er the pitcher be bro-ken at the fount - ain,  
*cresc.* or the gold-en bowl be bro - ken, or ev - er the pitcher be bro-ken at the fount - ain,  
*cresc.* or the gold-en bowl be bro - ken, or ev - er the pitch - er be bro-ken at the fount - ain,  
 man go - eth to his long home, man go - eth,

and the spi - rit shall re -  
 or the wheel be bro-ken at the cis - tern. Then shall the dust re -  
 or the wheel be bro-ken at the cis - tern. Then shall the dust re -  
 or the wheel be bro-ken at the cis - tern. Man go-eth to  
 or the wheel be bro-ken at the cis - tern. Then shall the dust re -  
 go - - eth. Then shall the

- turn un-to God. to God.

- turn to the earth as it was, and the spi-rit shall re - turn un-to God, the

- turn to the earth as it was, and the spi-rit, the spi-rit shall re -

his long home, to his long home, and the spi-rit shall re - turn un-to God, and the

- turn to the earth, and the spi-rit shall re - turn, re -

dust return to the earth, the spi-rit shall re - turn,

*pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

spi-rit shall re - turn, the spi-rit shall re - turn un-to God who

- turn un - to God, the spi-rit shall re - turn to

spi-rit shall re - turn to God, the spi-rit shall re - turn,

- turn, and the spi-rit shall re - turn, re - turn to God, and the

and the spi-rit shall re - turn, re - turn to God who

*f* *dim.* *p* *dim.* *p* *cresc.* *dim.* *p* *dim.*

Or ev - er the sil - ver cord be loos - ed. *CRISTO.*

*p* gave it. The spi - rit shall re - turn, re - turn un - to

God who gave it. Man go - eth to his long

*p* re - turn to God. The spi - rit shall re - turn un - to

spi - rit shall re - turn to God.

*mf* gave it. The spi - rit shall re -

God, un - to God who gave it. *pp*

home, and the spi - rit to God who gave it. *pp*

God, un - to God who gave it. *pp*

Or ev - er the sil - ver cord be loos - ed. *pp*

- turn un - to God who gave it. *pp*

*ritard.*

# No 3. CONTRALTO SOLO "WHY IS THY COUNTENANCE SAD?"

*Quasi Recit.*

*p* Why is thy coun-tenance sad? Why is thy soul cast

*ad lib.*

down? This is none oth-er than sor-row of heart

*colla voce*

*p*

*Adagio. ♩ = 60.*

When swells the sor-row-

-la-den breast, And bit-ter tears of anguish flow When hu-man hearts sink

down oppress'd, Or chast-en-ing hath bow'd us low, There com-eth one to

The musical score is written for a contralto solo and piano accompaniment. It begins with a 'Quasi Recit.' tempo marking. The first system shows the vocal line and piano accompaniment in C major, 4/4 time. The vocal line has a dynamic of 'p' (piano). The piano accompaniment also has a 'p' dynamic. The second system continues the vocal line with the lyrics 'down? This is none oth-er than sor-row of heart' and includes an 'ad lib.' (ad libitum) marking. The piano accompaniment has a 'colla voce' (in voice) marking and a 'p' dynamic. The third system marks the beginning of the 'Adagio' section with a tempo of 60 beats per minute. The key signature changes to D major (two sharps). The piano accompaniment features a more active, flowing pattern. The vocal line continues with the lyrics '-la-den breast, And bit-ter tears of anguish flow When hu-man hearts sink down oppress'd, Or chast-en-ing hath bow'd us low, There com-eth one to'. The piano accompaniment has a 'pp' (pianissimo) dynamic in the third system.

bring re-lief Whose heart is touch'd by all our grief, Whose pity-ing eye will

*cresc.*  
ne-ver cease To watch o'er thee and bring thee peace And rest in Heaven,  
*cresc.* *pp*

*cresc.* *p*  
Rest in Heaven, Whose lov-ing hand will lead thee and guide thee to Heaven,  
*cresc.*

*rall.* *a tempo*  
*rall.* *a tempo* *pp*  
In ev'-ry pang that

rends the heart The Man of sorrows beareth part, To whom with wea - ry

cry of pain None ev-er came who came in vain. In sym-pa - thy with

all thy grief He com-eth now to bring re-lief Whose pitying eye will never cease To

watch o'er thee and bring thee peace And rest in Heaven, Rest in Heaven, Whose

lov-ing hand will lead thee and guide thee to Heaven, Lead thee and guide thee,

Lead thee to Heav-en, Lead thee and guide thee to Heav - en.



# NO 4. TENOR SOLO (Narrator) "AND IT CAME TO PASS"

*Moderato.*

And it came to pass that Je-sus went in-to a ci-ty call'd Nain.

And ma-ny of His dis-ci-ples went with Him, and al-so much

*Adagio.* ♩ = 60.

people. Now when He came nigh to the gate, to the gate of the ci-ty, be-

-hold there was a dead man car-ried out, the on-ly son of his

mo-ther, and she was a wi-dow. And much people of the

*rit. Tempo*

ci-ty was with her.

**BASS SOLO**

Weep — not for the dead, neither lament nor bemoan him, For thy

*colla voce*

*accel.* *f.*

dead men shall live; Yea, they shall a - rise, a - rise from the

*Tempo*

*f.*

dead. Pour out thy pray'r to the Lord, pour out thy pray'r to the Lord, while His

*f.*  $\text{♩} = 72.$

chast-ening is — up - on thee. If ye turn to the Lord with

fast-ing and pray'r, and humble your souls be-fore Him, He will turn unto you in compas-sion and love, if with

*CRSC.*

con - trite hearts ye im - plore Him, with contrite hearts im - plore Him.

For the Lord is grac - ious and mer - ci-ful, the Lord is gracious and

mer - ci-ful, long - suf-fer-ing, long - suf-fer-ing, and of great loving kindness. If ye

turn to the Lord with fast-ing and pray'r, and hum - ble your souls be fore Him, He will

turn un-to you with com- passion and love, if with contrite hearts ye implore Him.

Turn ye to the Lord. For the Lord is gra -

# № 5. CHORUS "IN RAMA WAS THERE A VOICE HEARD."

*Larghetto.* ♩ = 60.

cious.

Oboe

*p* Cello Solo.

SOPRANO.

ALTO.

TENOR.

BASS.

*cresc.* *f* *dim.* *pp*

In Ra - ma was there a

*p*

In Ra - ma was there a voice heard

voice heard weep - ing for her chil - dren, In Ra - ma Ra - chel weep - ing for her

In Ra - ma was there a voice heard weep - ing for her  
weep - ing for her chil - dren, in Ra - ma Ra - chel weeping for her children, in  
children, weep - ing, Ra - chel weep - ing, Ra - chel weep - ing for her

In Ra - ma was there a voice heard weep - ing for her chil - dren, in  
chil - dren in Ra - ma Ra - chel weeping for her chil - dren, in Ra - ma Rachel  
Ra - ma Ra - chel weeping, Ra - chel weep - ing for her chil - dren,  
chil - dren, in

Ra - ma Ra - chel weep - ing for her chil - dren, in Ra - ma Ra - chel weeping,  
weeping, Ra - chel weep - ing for her children, in Ra - ma Rachel  
Ra - ma was there a voice heard weep - ing for her chil - dren, Ra - chel

*cresc.*

Ra - chel weep - ing for her chil - dren, in —

*cresc.* *mf*

in Ra - ma, in Ra - ma was there a voice heard, Rachel

weep - ing, weep - ing for her chil - dren, in — Ra - ma

weep - ing, weep - ing for — her children.

*cresc.*

*mf* *dim.* *p*

Ra - ma Rachel weeping for her children, in Ra - ma Ra - chel weep - ing,

weep - ing, weep - ing for her chil - dren, Rachel weep - ing, Ra - chel

in — Ra - ma Rachel weeping for her chil - dren,

*p*

in Ra - ma Rachel weeping, Rachel weep - ing,

*mf* *p*

*p*

in Ra - ma was there a voice heard weep - ing for her chil - dren,

weep - ing, in Ra - ma was there a voice heard weep - ing for her

weep - ing, in Ra - ma was there a

weep - ing, in

*dim.*

*p* *CRSC.* *f*

Ra - chel weep - ing, in Ra - ma a voice

chil - dren, her chil - dren, weep - ing, in Ra - ma, in Ra - ma a

voice heard weep - ing for her chil - dren, in Ra - ma, in Ra - ma a

Ra - ma was there a voice heard weep - ing, Ra chel weep - ing

*CRSC.*

*dim.*

— was heard weep - ing,

*dim.* *p*

voice was heard weep - ing, and would not be comfort - ed because they

*dim.* *dim.*

voice weep - ing,

*dim.*

for her chil - dren,

*dim.* *p*

Fag. & Cello

*p*

are not, they are not, would not be comforted be cause they

*p*

and would not be com - forted because they are not, they

*p*

and

are not, would not be comforted, and would not be

are not, would not be comfort-ed be - cause they are not, and

would not be comforted be-cause they are not, they are not,

comfort-ed be-cause they are not, they are not, be - cause they

com - forted, be - cause they are not, be - cause they are not, they

would not be comforted be-cause they are not, be - cause they

would not be comforted be - cause they are not, be - cause they

are not, in Ra - ma, in Ra - ma a voice was heard weep - ing, a

are not, in Ra - ma was there a voice heard weep - - ing for her

are not, and would not be comforted be - cause they

are not in Ra - - ma was there a voice



voice — was heard weep - - ing, weep - ing for —

chil - - dren, Ra - - chel weep - - ing, weep - ing, weep - ing

are not, Ra - - chel weep - - ing, weep - ing, weep - ing

heard weep - - ing for her chil - -

*ff* *dim.* *p* *dim.*

her chil - - dren, in Ra - ma was there a

for her chil-dren, in Ra-ma was there a voice heard weep - -

for her chil - dren, in Ra-ma was there a voice heard weep - ing,

- dren, for her chil - - dren, Ra

*pp* *mf* *cresc.* *cresc.* *f* *cresc.* *pp* *cresc.* *mf*

voice heard, in Ra - - ma, and would not be

- ing, in Ra - ma was there a voice heard, Rachel weeping for her chil - dren, in

weep - ing in Ra-ma was there a voice heard, in Ra - ma was there a voice heard, in

- chel weep - ing for her chil-dren, in Ra - ma was there a

*f* *ff* *f* *ff* *f*

*dim.* *p* *dim.*  
 comfort-ed be-cause they are not, and would not be comforted, and  
*dim.* *p*  
 Ra - ma was a voice heard weep - ing, and would not be comforted, and  
*dim.* *p*  
 Ra - ma was a voice heard weep - ing, and would not be comforted, and  
*dim.* *p*  
 voice heard weep - ing for her chil - dren and would not be

*pp* *rit.*  
 would not be comfort-ed, in Rama was there a voice heard, weeping for her chil-dren.  
*pp* *rit.*  
 would not be comforted, in Rama was there a voice heard, weeping for her chil-dren.  
*pp* *rit.*  
 would not be comforted, in Rama was there a voice heard, weeping for her chil-dren.  
*pp* *rit.*  
 comforted, be comforted, in Rama was there a voice heard, weeping for her chil-dren.

Cor.

Wood Wind Str. pizz. Wind  
*pp* *pp*  
 Cor.

Nº 6. RECIT. and AIR. SOPRANO. (*The Widow.*)  
 "I SHALL SEE HIM, BUT NOT NOW."

*Larghetto.*

*p* I shall see him, but not

*p*

*Cello*

now, I shall be - hold him but not nigh, I shall see him, I shall be -

*CRSC.*

*CRSC.*

*dim.* *rit.*

- hold him, I shall be - hold him, but not nigh, For

*rit.*

*Andantino.*

*p* I shall go to him but he shall not re-turn to me

*Str.*

*p*

I shall go to him, I shall go to him,

Oboe

*mf*

but he shall not re - turn to me, — I shall go to

him, but he shall not re - turn to me. If I am be - reav - ed, I

Fag.

am — be - reav - ed, if I am be - reav - ed, I am — be -

Fag.

*crsc.* *f*

- reav - ed, but my soul shall rest in hope, my soul shall rest in

*f* Wind

*ff*

hope, — I shall go to him, — go to —

*ff accel.* *rit.* Oboe

*rit.* *a tempo*

him, — I shall go to him — but he shall not re-turn to

*rit.* *a tempo*

*p*

me, — I shall go to him but he shall not, shall not re-turn to

*p colla voce*

me, I shall go to him, to him, but

*p.* *p.*

*CRSC.* *f*

he shall not re - turn, shall not re - turn — to me. —

*CRSC.* *f* *dim.* *p*

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## Nº 7. MARCH.

## PROCESSION OF MOURNERS AND MINSTRELS.

*Grave.* ♩ = 52.

*p* *pp* *Arpa* *Tymp.* *Tymp.*

*Fag.*

*Cor.* *cresc.* *mf* *dim.* *pp*

*Arpa* *Fag.*

*Cor.* *Clar.* *cresc.* *dim.*

*cantabile* *pp* *Clar. & Oboe*



**Attacca**

+ If played as a Solo  
to end with this chord.

Nº 8 RECIT. (Narrator.) SOLO TENOR.  
 "AND WHEN THE LORD SAW HER."

And when the Lord saw her He had com - pas - sion up - on her, and  
 said un - to her, *cresc.* Weep not, weep *rit.*

Nº 9. TRIO. (IN CANON SOPRANO and TENOR.) "WEEP NOT O DAUGHTER."  
 SOPRANO.

Weep not, O daughter, for Weep not, O daughter, for  
 He shall sus - tain thee and wipe a - way all tears, all tears from thine

daugh - ter, for He shall sus - tain thee and wipe a - way all tears, all tears from thine



eyes, weep not, O daugh-ter, for He shall sus-tain thee and wipe a -

tears from thine eyes weep not, weep not, for He shall sus-tain thee and

tears from thine eyes weep not, O daugh-ter, for He shall sus-tain thee and

*Cresc.*

- way all tears, all tears from thine eyes.

wipe a - way all tears all tears from thine eyes.

wipe a - way all tears, all tears from thine eyes.

*dim.*

*Wood*

*Cresc.*

Thou hast found trou-ble and hea-vi-ness, but the Lord will de-

Thou hast found trou-ble and hea-vi-ness, but the

Thou hast found trou-ble and hea-vi-ness, but the

*Cresc.*

*Str.*

*f* - li - ver, de - li - ver thy soul, *p* weep not, O *cresc.* daugh - ter, for  
*f* Lord will de - li - ver thy soul, *dim.* *p* weep not, O  
 Lord will de - li - ver, de - li - ver thy soul, *p* weep not, O  
*f* *cresc.*

*f* He shall sus - tain *dim.* thee, shall sus - tain thee,  
*dim.* *p* daugh - ter, for He shall sus - tain thee, sus - tain  
*dim.* daugh - ter for He shall sus - tain thee, shall sus - tain  
*f* *p*

weep not.  
*rall.* *p* thee, weep not, O daugh - ter, weep not.  
*p* thee, weep not.  
*rall.* *pp*

Nº 10. (Unaccompanied.) QUARTETT and CHORUS. "THEY THAT SOW IN TEARS." 37

*Andante.* *cresc.*

SOPRANO. *p* They that sow in tears shall reap in joy, they that sow in

ALTO. *p* They that sow in tears shall reap in joy, that sow in tears shall reap in

TENOR. *p* They that sow in tears shall reap, shall reap in joy, that sow in

BASS. *p* They, they that sow in tears shall reap in joy, that sow in

PIANO. *Andante.* = 86.

tears shall reap in joy,

joy,

they that sow in tears shall reap in

tears shall reap in joy, they that sow in tears shall

tears shall reap in joy, they that sow in

*p* *cresc.* *f*

they that sow in tears, they that sow in

joy, they that sow in tears, that sow in tears shall

reap, shall reap in joy, that sow in tears, that

tears shall reap in joy, that sow in tears, that

*dim.* *pp*

tears shall reap in joy, they that sow in  
 reap in joy, in joy, they that sow in  
 sow in tears shall reap in joy, they that sow in  
 sow in tears shall reap in joy, they that sow in

*mf*

tears shall reap in joy, they that sow in tears shall  
 tears shall reap in joy, that sow in tears, in tears shall  
 tears shall reap in joy, that sow in tears, that sow in tears shall  
 tears shall reap in joy, that sow in tears, in tears shall

*rit.* *crusc.*

reap in joy, they that sow in tears shall reap in  
 reap in joy, they shall reap in joy, in  
 reap. For they that sow in tears shall reap in joy, shall reap in joy, in  
 reap in joy, they that sow in tears shall reap in

QUARTET.

SOPRANO.  
joy, they that sow in tears shall reap in

ALTO.  
joy, they that sow in tears shall reap in

TENOR.  
joy, they that sow, that sow in

BASS.  
joy, they that sow, that sow in

CHORUS.

SOPRANO.  
They that sow in tears shall reap in joy,

ALTO.  
They that sow in tears shall reap in joy, that

TENOR.  
They that sow in tears shall reap in joy, that

BASS.  
They, they that sow in tears shall reap, shall reap in

joy, they that sow in tears, that

joy, they that sow in tears, that sow in

tears, in tears, they that sow, that

tears, they that sow in tears

they that sow in tears shall reap in joy,

sow in tears, in tears, they that sow in

sow in tears, that sow in tears

joy, that sow in tears shall reap in joy,

For Rehearsal the accompaniment of the Quartet may be played.

sow in tears shall reap in joy, they that  
 tears, in tears shall reap, reap in  
 sow in tears shall reap, shall reap in joy, shall reap in  
 they that sow in tears shall reap in  
 they that sow in tears shall  
 tears shall reap in joy, reap in  
 they that sow in tears, in tears, they that  
 reap in joy, they that

*p* *CRISC.*

sow in tears shall reap in joy, in  
 joy, they that sow in tears shall  
 joy, reap in joy, in joy, *f*  
 joy, reap in joy, shall  
 reap in joy, that sow in tears shall  
 joy, they that sow in tears, in tears shall  
 sow, that sow in tears, in tears  
 sow, that sow in tears, in tears shall

*CRISC.* *f*

joy, — in joy, in joy, —  
 reap — in joy, they shall reap —  
 they that sow in tears, that sow in tears shall reap  
 reap, shall reap — in joy, they that  
 reap in joy, they that sow in  
 reap, reap in joy, they that sow in  
 they that sow in tears, that sow in tears shall reap  
 reap, shall reap — in joy, they that sow in

*dim.*  
*dim.*  
*f*  
*dim.*  
*dim.*  
*p*  
*p*  
*dim.*  
*dim.*  
*dim.*  
*p*

they shall reap in joy, in joy, shall reap,  
 they that sow in tears in joy shall reap,  
 they shall reap in joy, in joy shall reap,  
 sow shall reap in joy,  
 tears shall reap in joy, they that sow in  
 tears shall reap in joy, that sow in tears, that sow in  
 in joy, they that sow in tears, that sow in  
 tears shall reap in joy, they that sow in

*CRISC.*  
*f*  
*CRISC.*  
*f*  
*CRISC.*  
*f*  
*dim.*  
*f*  
*CRISC.*  
*CRISC.*  
*p*  
*p*  
*p*  
*CRISC.*  
*p*

*mf* they that sow in tears shall reap in

*mf* they that sow in tears, in tears shall reap in

*mf* they that sow in tears, they that sow in

*mf* they that sow in tears, they that

tears shall reap in joy, they that sow in

tears shall reap in joy,

tears shall reap, they that sow in tears shall reap in

tears shall reap in joy, they that

*CRSC.* joy, shall reap in joy, shall reap in joy.

joy, shall reap in joy, shall reap in joy.

*CRSC.* tear shall reap, reap in joy, shall reap in joy.

*CRSC.* sow in tears, reap in joy, shall reap in joy.

tears shall reap in joy.

they shall reap in joy, reap, they shall reap in joy.

joy, shall reap in joy, reap, they shall reap in joy.

sow in tears shall reap in joy.



## Nº 11. CHORAL RECIT. AND JESUS CAME.

*Andantino.* *mf*

TENOR. And Je - sus came and touched the bier, and

BASS. *mf* And Je - sus came and touched the bier, and

PIANO. *Andantino.*  $\text{♩} = 104.$  *f*

*f* they that bare him stood still. *dim.* *pp*

*f* they that bare him stood still. *dim.* *pp*

*f* *dim.* *p*

*Allegro agitato.* SOLO TENOR. (Narrator) *accel.*

And Je - sus said: Young

*Allegro agitato.*  $\text{♩} = 144.$

*f* man, I say un - to thee, *ff* A - rise. *lunga*

*f* *ff* *p* *lunga*

SOPRANO. *p* *cresc.* *f*  
 And he that was dead sat up, sat  
 ALTO. *p* *cresc.* *f*  
 And he that was dead sat up, sat  
 TENOR. *p* *cresc.* *f*  
 And he that was dead sat up, sat  
 BASS. *p* *cresc.* *f*  
 And he that was dead sat up, sat  
 ♩ = 152.  
*pp* *ff*

*ff*  
 up and be-gan to speak.  
 up and be-gan to speak. *ff*  
 up and be-gan to speak. SOLO. *Andante.*  
 up and be-gan to speak. And Je-sus de-li-ver'd him un-to his mo-ther.  
 up and be-gan to speak. *Andante.* *accel.*  
*f* *cresc.* *ff* *pp* *colla voce* *cresc.*

# Nº 12. CHORUS. HOW MERCIFUL.

*Allegro vivace.*  
 How mer-ci-ful, how won-der-ful, how  
 How mer-ci-ful, how won-der-ful, how  
 How mer-ci-ful, how won-der-ful, how  
 How mer-ci-ful, how won-der-ful, how  
 How mer-ci-ful, how won-der-ful, how  
*Allegro vivace.* ♩ = 160.  
*ff*

*ff.*

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

*ff.*

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

*ff.*

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

dead and bringeth back to life, how mar-vellous this

dead and bringeth back to life, how mar-vellous this pow-er, how

dead and bringeth back to life, how

dead and bringeth back to life, how marvellous this pow-er, how wonderful,

*pprit.*

pow-er, how mer-ci-ful, how won-der-ful, how mar-vellous this pow'r.

*pp*

won-der-ful, how mer-ci-ful, how won-der-ful, how mar-vellous this pow'r.

*pp*

mar-vellous this pow-er, how won-der-ful, how mar-vellous this pow'r.

*pp*

how mer-ci-ful, how won-der-ful, how mar-vellous this pow'r.

*pp*

6159 *attaca*

## Nº 13. QUARTETT. "GOD HATH VISITED."

*Andante.*

*p* SOPRANO.  
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

*p* ALTO.  
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

*p* TENOR.  
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

*p* BASS.  
God hath vis - it - ed, hath vis - it - ed His peo - ple,

*Andante.*  $\text{♩} = 92.$  *p* Str.

vis - it - ed, hath vis - it - ed His peo - ple, hath

vis - it - ed, His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed, hath vis - it - ed His peo - ple,

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

*CRISTO.*  
vis - it - ed His peo - ple, for God hath vis - it - ed His peo -

*CRISTO.* for God hath vis - it - ed His peo -

hath vis - it - ed His peo - ple, hath vis - it - ed His peo -

for God hath vis - it - ed His peo -

*CRISTO.*

## CHORUS.

CHORUS.

-ple,  
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,  
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,  
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,  
God hath vis - it - ed, hath vis - it - ed His peo - ple,

Wind

vis - it - ed, hath vis - it - ed His peo - ple, hath

vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed, hath vis - it - ed His peo - ple,

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed His peo - ple, for God hath vis - it - ed His peo - ple.

for God hath vis - it - ed His peo - ple.

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple.

for God hath vis - it - ed His peo - ple.

\*) N<sup>o</sup> 14. CHORALE. ( Infinite Canon by Inversion  
 (at the 17<sup>th</sup> below Treble and Bass.) THOU ART THE WAY.

(This number may be omitted at pleasure.)

*Maestoso.*

*mf*

SOPRANO. Thou art the Way, the Truth, the Life; Grant us, O

ALTO. Thou art the Way, the Truth, the Life; Grant us, O

TENOR. Thou art the Way, the Truth, the Life; Grant us, O

BASS. Thou art the Way, the Truth, the Life; Grant

*Maestoso. ♩ = 66.*

PIANO. *mf*

Lord, that Way to know, That Truth to keep, that Life to win, Whose

Lord, that Way to know, That Truth to keep, that Life to win, Whose

Lord, that Way to know, That Truth to keep, that Life to win, Whose

us, O Lord, that Way to know, That Truth to keep, that Life to

joys, O Lord, e - ter - nal flow. Thou flow.

joys, O Lord, e - ter - nal flow. O Lord Thou flow. *Repeat ff*

joys, O Lord, e - ter - nal flow. O Lord Thou flow.

win, Whose joys, e - ter - nal flow. O Lord, flow.

*Repeat ff*

\*) This Canon is so arranged that if the copy be turned upside down and the Voice parts be read backwards (from Right to Left) the same outlines of Melody are maintained. The Treble becoming Bass, and the Bass Treble.

Nº 15. SOPRANO SOLO (*The Widow*.) "WHAT REWARD SHALL I GIVE."

*Allegro agitato.* ♩ = 120.

What re - ward shall I give un - to

Thee, O — Lord, for all Thy mer - cies un - to —

me? What shall I of - fer un - to

Thee for Thy great mer - cies un - to — me?

*mf* *cresc.* *f rit.* *colla voce* *a tempo* *ff* *mf* *cresc.* *rit.* *dim.* *con forza* *rit.*

My soul shall mag - ni - fy, shall mag - ni - fy the

Lord, and my spi - rit shall re - joice in God my

Sa - viour. My soul shall mag - ni - fy, shall mag - ni - fy the

Lord, and my spi - rit shall re - joice in God my

Se - viour, my spi - rit shall re - joice re -



- joice, *f* and my

spi - rit shall re - joice in God my Sa - viour.

My spi - rit shall re -

- joice in God my Sa - viour, my spi - rit shall re -

- joice, re - joiçe. In whose

hand is the soul of ev' - ry liv - ing thing, and the

*pp*

breath, the breath of all man -

- kind. For Thou hast grant - ed me life,

*cresc.*

*cresc.*

life and fa - vour, and Thy vi - sit -

*f*

*dim.*

- a - tion hath pre - serv - ed my spi - rit. Shall I give my

first - born, my first - born for my sin?

shall I give my first - born, give my first - born for my

sin and for my trans -

*f* - gres - - sions? *ff* My soul shall mag-ni-fy, shall *dim.*

*f* *dim.*

mag-ni-fy the Lord, *p* and my spi-rit shall re-joice, *mf* my

*p* *CRESC.*

spi-rit shall re-joice in God *f* my Sa -

-viour. What shall I of-fer to the Lord for all His ben-e-fits to

*ff ritard.* me, what shall I of-fer un-to the Lord. *lunga*

*ff ritard.* *colla voce* *marcato* *attacca*

Nº 16. DUET. (ALTO and TENOR.) "A LOVING AND A CONTRITE HEART."

*Larghetto.* ♩ = 84.

*p* Cor. Solo

*Flauti*

*Fag.* *CRIST.* *dim.* *rit.* *pp*

*a tempo*

*mf*

con - trite heart thou shalt of - fer to the Lord, a lov - ing and a  
 con - trite heart thou shalt of - fer to the Lord, a lov - ing and a  
 con - trite heart thou shalt of - fer to the Lord, a lov - ing and a  
 con - trite heart thou shalt of - fer to the Lord, a lov - ing and a

of - fer to the Lord, — for He hath shewn to thee great mer - cy, and hath

*dim.* caused thee to sing for joy. Re - ceive not His grace in vain. — Hath He not

*CRSC.* heard thee, hath He not heard thee, — and hath succour'd thee in the day of thy sal -

*f* - va - tion, in the day, — the day — of — thy sal - va - tion.

By the sad-ness of thy coun-ten-ance, by the

*Wind*

*p*

*CRSC.*

sad-ness of thy coun-ten-ance, thy heart, thy heart is made

*CRSC.*

bet - ter.

By the sad - ness of thy coun - ten-ance, by the sad - ness of thy

coun-ten-ance, thy heart, thy heart is made bet - ter.

*Cor.*

*pp* There-fore shalt thou serve Him, there-fore shalt thou love Him, love and

*pp* There-fore shalt thou serve Him, there-fore shalt thou love Him, love

*pp* Cor. *crusc.*

serve Him. *p* A lov-ing and a contrite heart thou shalt of-fer to the Lord, a

Him. — A lov-ing and a contrite heart thou shalt of-fer to the Lord, a

*Str.* *pp*

lov-ing and a con-trite heart thou shalt of-fer to the Lord. For

lov-ing and a con-trite heart thou shalt of-fer to the Lord.

this thy son was dead, was dead, and is a-live again.

For this thy son — was



lost, was lost to thee, but now is found, — was lost to thee,

*mf* *mf* *p*

dead to thee, was lost to thee, dead to thee, for this thy son was  
dead to thee, lost to thee, dead to thee, for this thy son was

*pp* *rit.* *mf* *pp* *a tempo* *cresc.* *pp* *cresc.* *a tempo* *f*

dead, and was lost to thee, but now is found.  
dead, lost, but now is found.

*f* *rit.* *dim.* *ff* *rit.* *Str. p* *a tempo* *cresc.* *Cor. & Fag.* *Fag.*

Oboe  
Clar.  
*f* *ff* Trombi *Maestoso.* *attacca*

## No. 17. CHORUS and FUGUE.

O LORD OF HEAV'N.  
A GREAT AND MIGHTY PROPHET.*Maestoso.*  $\text{♩} = 60$ .

SOPRANO I.

O Lord of Heav'n, to Thee we raise A song of thanks, a song of praise.

SOPRANO II.

O Lord of Heav'n, to Thee we raise A song of thanks, a song of praise.

ALTO.

O Lord of Heav'n, to Thee we raise A song of thanks, a song of praise.

TENOR.

O Lord of Heav'n, to Thee we raise A song of thanks, a song of praise.

BASS.

O Lord of Heav'n, to Thee we raise A song of thanks, a song of praise.

*Maestoso.*  $\text{♩} = 60$ .*Allegro.*  $\text{♩} = 120$ .*Allegro.*  $\text{♩} = 120$ .*f* Bassi

A great and migh-ty pro-phet is

pro-phet is ris-en a-mong us, is ris-en, a great and

great and migh-ty pro-phet is ris-en, a great and

61

*f*

A great and mighty prophet is risen among us, is risen, a great and mighty

migh - ty pro - phet is - risen, a great and mighty

migh - ty pro - phet is risen, a great and mighty

mong us, is ris - en, a pro - phet is  
 pro - phet is - ris - en, a great and migh - ty pro - phet is  
 A great and migh-ty pro-phet is ris - en a - mong us, is  
 pro - phet is ris - en a - mong us, is ris - en a - mong us, is  
 pro - phet is ris - en, a

ris - en,  
 ris - en, a great and migh - ty  
 ris - en, a great and migh - ty pro - phet is  
 ris - en, a great and migh - ty pro - phet is ris - en, a  
 great and migh - ty pro - phet is ris - en a - mong us, a

a great and mighty pro-phet is ris-en a -  
 pro-phet is ris-en a - mong us, a great and migh-ty pro phet- is  
 ris-en, is ris-en a - mong us, a great and mighty pro - phet is  
 great and mighty pro - phet is ris - - en, a great and mighty  
 great and mighty pro - phet is ris - - en a - mong

- mong us. For God hath vis-it-ed His peo - - - ple.  
 ris-en. For God hath vis-it-ed His peo - - - ple.  
 ris-en. God hath vis-it-ed His peo - - - ple. He  
 pro-phet. God hath vis-it-ed His peo - - - ple.  
 us. For God hath vis-it-ed His peo - - - ple.

*Tutti*

ma-keth the blind, the blind to see.  
 And giv-eth hear-ing

He caus-eth the lame, the lame to walk.  
He to the deaf.

And rais - - eth  
And rais - - eth  
And rais - - eth  
cleanseth the lep - - ers by His word.  
A great and mighty

from the dead, He rais - - eth  
from the dead,  
from the dead, a great and mighty  
a great and mighty pro - phet is ris - - en  
pro - phet is ris - - en up a - mong  
Wind

from the dead, *f* He *ff* rais - - eth  
 a great and mighty pro - phet is ris - - en,  
 pro - phet is ris - - en, *ff* ris - - en  
 up, is ris - - en, a great and mighty prophet is  
 us, is ris - - en, a great and mighty prophet is

*f* Tutti *ff*

from the dead, a great and migh-ty pro-phet is ris-en a -  
 a great and migh-ty pro - phet, a great and migh-ty  
 up a - mong us, a great and migh-ty pro-phet is  
 ris - en a - mong us. He ma-keth the lame, the lame to  
 ris - en a - mong us is ris - en,

mong us, a migh - ty pro-phet is ris - en up a - mong us. God hath  
 pro-phet, a migh - ty pro-phet is ris - - en. God hath  
 ris - en, a migh - ty pro-phet is ris - - en. God hath  
 walk, a great and migh-ty pro-phet is ris - en a - mong us. God hath  
 a great and migh-ty pro-phet is ris - - en. God hath

vis-it-ed His peo - ple,  
vis-it-ed His peo - ple, a great and migh-ty  
vis-it-ed His peo-ple, a great and migh-ty pro-phet is ris-en a -  
vis-it-ed His peo - ple, a great and migh-ty pro-phet is  
vis-it-ed His peo-ple, hath vis - it - ed

a great and migh-ty pro-phet is ris-en a - mong us,  
pro-phet is ris-en a - mong us, is ris - en a -  
mong us, is ris - en, is ris - en a -  
ris-en, a great and migh-ty pro-phet is ris-en a - mong us, is  
His peo - ple, a

He rais-eth the dead, He rais-eth the  
-mong us, a great and migh-ty pro-phet is ris-en a -  
-mong us, is ris-en, ris-en, ris-en a -  
ris-en, a great and migh-ty pro-phet is ris-en a -  
great and migh-ty pro - phet is ris-en a -

dead. For God hath vis - it - ed, God  
mong us. For God hath vis - it - ed, God  
mong us. For God hath vis - it - ed, God  
- mong us. For God hath vis - it - ed, God  
- mong us. For God hath vis - it - ed, God

hath vis - it - ed, God hath vis - it -  
hath vis - it - ed, God hath vis - it -  
hath vis - it - ed, God hath vis - it -  
hath vis - it - ed, God hath vis - it -  
hath vis - it - ed, God hath vis - it -  
hath vis - it - ed, God hath vis - it -

ed His peo - ple. *rit.*  
ed His peo - ple. *rit.*  
ed His peo - ple. *rit.*  
ed His peo - ple. *rit.*  
ed His peo - ple. *rit.*  
ed His peo - ple. *rit.*